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the whole amount desired for the building has already been raised and considerable progress made towards the collection of the guarantee fund.

The day classes of the school reopen for the year on Monday, September 28th; the evening classes open a week later. The outlook for the year is very promising. Various changes and alterations in the building have been made during the summer, including considerable redecorating of the class rooms. For the use of the School of Applied Art, Director Stratton, who has spent the summer in Europe, has been enabled, through the generosity of friends of the school, to acquire many interesting objects of industrial art, as well as casts and photographs, all of which will prove of much assistance in the conduct of the various classes, and will serve as aid and inspiration to pupils and instructors alike.

General Handbook of the Museum

A guide to the entire Museum is now in course of preparation, which will be placed on sale as soon as it can be issued. In the meantime the following Skeleton Guide will be found useful to visitors.

South Vestibule

The large apartment at the south entrance, known as the South Vestibule (room A on the chart), contains the collections of vehicles, cork models of celebrated English buildings, Oriental idols and large figures and the collection of Aboriginal American and Swiss Lake-Dwellers' antiquities.

Worthy of special notice are the cork models of Windsor Castle, the Tower of London, Westminster Abbey and the Church of St. Peter, Rome, by Lloyd Hoppin; the two large Japanese wooden figures of temple guards; a French sedan chair of the sixteenth century; an India street temple of marble, some large Japanese Buddhas and an antique Persian throne chair.

Booklets relating to the cork models and the Lake Dwellings of Switzerland are on sale at the entrance.

Rotunda

The central apartment or Rotunda (room B on the chart), contains large pieces of pottery and porcelain in open cases—Chinese, Japanese and European, several cases of models of East Indian structures and Oriental ships and vehicles.

In the center stands a full-size copy of the celebrated pulpit in the Cathedral of Siena, Italy, executed by Niccola Pisano, in 1268. At the north side of the Rotunda may be seen a cast of the Columbus bronze doors in the capitol at Washington, designed by Randolph Rogers, the eminent American sculptor. Along the west side, near the entrance to the Wilstach Gallery, are some examples of modern sculpture, including several marble figures by the same artist.

Wilstach Gallery

Apartment C, known as the West Gallery, is devoted to the Wilstach collection of paintings. For this collection Philadelphia is indebted to the munificence of Mr. and Mrs. W. P. Wilstach. Illustrated catalogues of the Wilstach collection may be purchased at the entrance to the gallery.

East Gallery

On the opposite side of the Rotunda is the East Gallery, or apartment D, which is devoted to the collections of pottery and porcelain, glass, metal work, carvings, enamels on metal and lacquers.

In the center aisle will be found a superb *pâte-sur-pâte* vase, by Solon, purchased for the Joseph E. Temple collection, at a cost of \$1600; in the northeast corner is a fine collection of Japanese and Chinese carvings and carved furniture, many pieces of the latter being from the Centennial Exhibition of 1876.

Worthy of special attention is the case of Tiffany Favre glass bought at the Paris Exhibition of 1900; the John T. Morris collection of colored and decorated glass and the collection of Anglo-American pottery in the northwest corner. Along the southern side are the picturesque Chinese cases from the Centennial Exhibition, which contain the Oriental collections of art objects.

West Corridor

Apartment E has recently been opened to receive the overflow of the Wilstach collection of paintings, and will hereafter serve as an annex to the picture gallery.

East Corridor

Apartment F, at the east end of the building, is occupied by the Bloomfield Moore collection of art objects, formed by Mrs. Moore and presented to the Museum as a memorial to her husband, the late Bloomfield H. Moore. This valuable collection is representative of the different branches of art industry, including valuable collections of ceramics, glass, metal work, enamels, carvings, textiles, furniture and paintings. Among the thousands of interesting and valuable examples displayed here, special attention is called to the carved sideboards, cabinets and chests of old German and Swedish workmanship, which are especially noteworthy. Attention is also called to the groups of Chinese porcelains in two wall cases on the east side, one in colored glazes, the other in blue decorations, including a particularly fine hawthorn vase; an extensive collection of Battersea, Bilston and Continental enamels on copper; a large painting by Benjamin West—"Elisha and the Shunammite's Son"—which hangs on the west wall near the central door leading into the East Gallery.

Southwest Pavilion

Room G, in the southwestern corner of the building, is devoted to Etruscan, Greek, Roman and Egyptian antiquities. The William Hammer collection is particularly rich in antique earthenware lamps, bronzes and pottery forms. The Lamborn, Vaux, Lewis and Wister collections contain numerous fine examples of vases of the best period. An Egyptian mummy and two elaborately decorated mummy cases are of special interest.

A handbook of the Hammer collection may be obtained at the south entrance of the building.

Southeast Pavilion

Room H, in the southeast corner of the building, contains the General Hector Tyndale memorial collection, the bequest of Mrs. Tyndale. This fine collection of ceramic wares was formed largely during the Centennial Exposition in 1876. The Oriental pieces will be found in the large case in the northwest corner and the European and American specimens in the northeast corner of the room.

The Dr. Francis W. Lewis collection of Oriental pottery and porcelain occupies four cases in the center of the apartment.

Case 217 is devoted to colored and crackle-glazes, while in case 216 will be found other fine pieces of crackle, a peachblow vase and an interesting series of mustard yellow glazes. In case 218 are porcelain pieces decorated with enamel colors, while the remaining floor case contains a choice group of Japanese wares.

In the southwest corner will be found a miscellaneous gathering of Oriental wares.

Standing in the western doorway of the room is a small case which is devoted to those varieties of Chinese porcelain generally known as "Lowestoft" ware. Several of the pieces are particularly fine examples of this distinctive style of decoration.

Northeast Pavilion

Room I, in the northeast corner of the building, is occupied by pottery and porcelain belonging to the Bloomfield Moore collection. In the southeast corner is a large case containing the Chinese porcelains. A case near the eastern window is filled with ceramic wares of Japan. In the central floor case is an unusually choice and representative group of old Wedgwood. The long case extending along the western side of the room is filled with European pottery and porcelain. Of particular interest is a small group of imitation Wedgwood jasper ware, in the southwest corner, including fine examples by William Adams, John Turner and Neale & Co. Just beneath these may be seen a number of old Chelsea soft porcelain figures. Among the most conspicuous pieces in this room are an enormous faïence platter, a trifle less than a yard in length, containing a painted view of Drottningholm, Sweden, made at Marieburg in the eighteenth century, an old Spanish earthenware bowl of large size, with slip-painted view of the Crucifixion, and a gigantic punch bowl of Chinese porcelain, in the "Lowestoft" style, handsomely and curiously ornamented with facsimiles of Swedish documents.



COPY OF PULPIT

Executed by Niccola Pisano, in 1268, in Cathedral at Siena, Italy

Northwest Pavilion

Room J, in the northwest corner of the building, is devoted to the collection of musical instruments and the Dr. Robert H. Lamborn collection of Mexican paintings. A beautifully decorated harpsichord of the sixteenth century, in the center of the room, is of special interest.

Coin Room

Adjoining the north entrance on the west is room K, which is devoted to the collections of coins, arms and armor. Here are exhibited the valuable coin collections of the American Philosophical Society, the Philadelphia Library, the Numismatic and Antiquarian Society, the Clarence B. Moore, Hammer and Owen Wister collections. Of particular interest is the collection of Papal medals formed by the late Thomas Hockley. The coins and medals number about 15,000 specimens, many of them being of great rarity.

The arms and armor are arranged on the walls above the coin cases and along the corridor outside.

North Vestibule

The apartment at the north entrance is known as the North Vestibule (apartment L on the chart), which is taken up with the exhibit of the work of the students of the school at Broad and Pine streets connected with this Museum. Here will be seen original work in drawing, painting, designing, modeling, wood carving, metal decoration and bookbinding. The exhibit of textiles, designed and woven by pupils in the Philadelphia Textile School of the Pennsylvania Museum and School of Industrial Art, will be a revelation to those who are not familiar with the high character of work done there. This exhibit includes handsome patterns in men's suitings, brocades, silks and the best grades of cotton and woolen fabrics.

Colonial Room

The Mrs. William D. Frishmuth collection of colonial relics is displayed in room M, just east of the north entrance. This collection is believed to be the most complete and important of its kind in existence, covering as it does almost every branch of art, useful and ornamental, practiced by our ancestors. Particularly full is the group of lighting and fire-making apparatus, while the series of spinning wheels, reels, etc., is practically complete. Among the more conspicuous things are a large tavern sign of about 1800, an old-fashioned box sleigh, a hand corn-grinding mill of a hundred years ago and a full-size carpet loom.

The collection was formed by Mrs. Frishmuth and presented to the Museum by her, and the donor is adding to it constantly.

An illustrated catalogue is now being prepared and will soon be placed on sale.

Library

Room N, at the northwest corner of the building, contains the Museum reference library of art books, which, while not extensive, is fairly representative, and contains a comparatively large number of rare and standard reference works on the various branches of art. Visitors who may desire to consult any of the books in the library may do so on application to the librarian.

American Pottery Rooms

In rooms T, U, V and W are the collections of American pottery and porcelain. This collection is the only one of its kind that has ever been gathered together. In room T are arranged the aboriginal American pottery, including utensils from the prehistoric mounds of the Mississippi Valley, the ancient graves of Peru, burial pottery from Florida, Mexican wares and figures and pottery of the Pueblo Indians of New Mexico.

Room U contains American tiles of all kinds, from the crude earthenware roofing tiles of the eighteenth century to the latest styles of art tiles.

Room V is devoted to white ware and porcelain of the United States. Among the more important pieces exhibited are an example of the earliest white ware made in this country, in the form of a small, blue-decorated fruit basket, made in Philadelphia about 1770; the earliest example of soft porcelain of American manufacture known to exist, in the shape of a handsome vase with modeled handles, made in New York in 1816; some of the best varieties of pottery made at Jersey City about 1840; a superb collection of Tucker and Hemphill hard porcelain, produced in Philadelphia between 1825 and 1838, the only one of its kind, and numerous examples of Bennington parian ware of about 1848-56.

In room W are arranged the unique collections of United States pottery. The collection of slip-decorated and sgraffito earthenware is the only one of its kind in existence, illustrating the art of the Pennsylvania-German potter from about 1730 to 1850. The designs are quaint and the coloring is remarkably fine. A handbook of this collection, entitled "Tulip Ware of the Pennsylvania-German Potters," has recently been issued.

Among the other groups of pottery shown in this room are an historical series of Rookwood wares, from the beginning of that factory until the present time; old pottery jugs, tobies and other forms in Bennington "Flint Enamel" glaze, and a case of experimental wares, mainly by women who were the pioneers in artistic ceramic work in this country.

The collection gathered in these four rooms is one of the most important, from an historical standpoint, to be found in any museum.

A catalogue of "American Potteries and Porcelains" and a "Handbook of the Collection of Tulip Ware" can be purchased at the catalogue stand at the south entrance.

Pompeian Room

At the right of the South Vestibule is apartment X, where will be found the Pompeian views and the Baird Centennial model. A guide to the views is on sale at the catalogue stand.

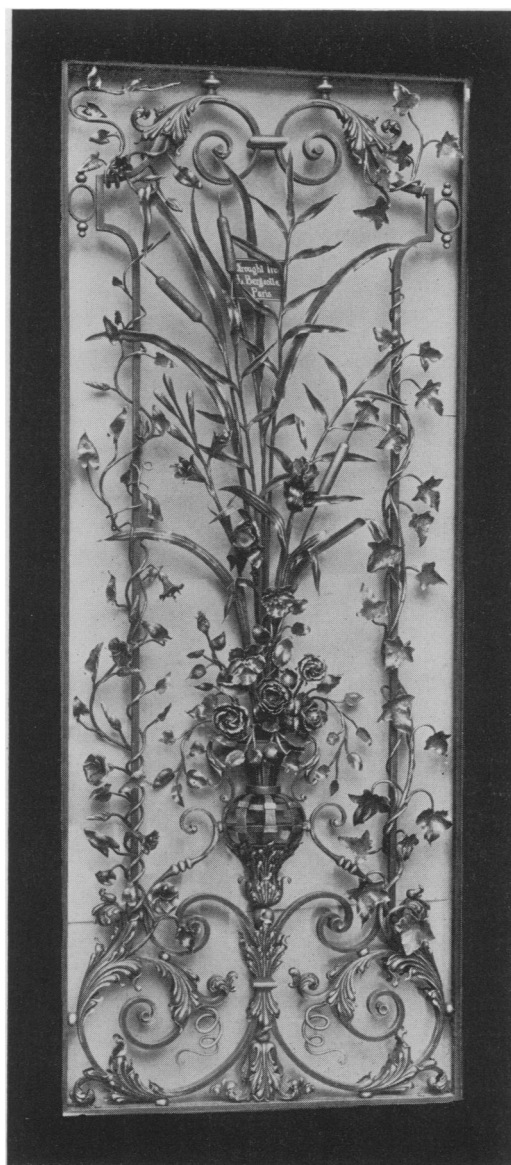
North Corridor

Running the length of the building along the north side is apartment Y. This is mainly devoted to prints and photographs. The Mrs. E. J. Bartol collection of photographs, illustrating the customs and traits of different peoples, colored by herself, occupies horizontal wall cases the entire length of the corridor. On the walls are arranged the colored reproductions of the works of the early masters of painting published by the Arundel Society of London, England. At the west end are the fictile ivories purchased from the same society. Near the entrance to the coin room will be found the Charles E. Dana collection of historic seals. At the east end will be found examples of art work in wrought iron. At the entrance to the

American pottery rooms are two cases of antique American glass. In one will be seen several of the original steel molds in which some of the early bottle designs were blown.

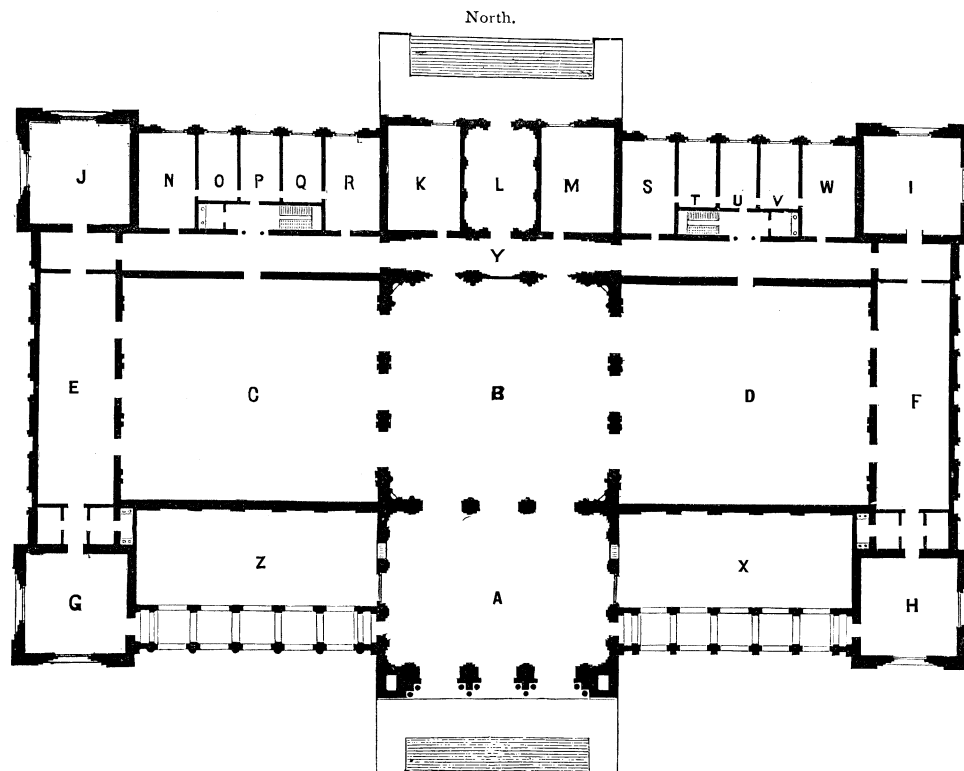
Textile Room

At the left of the south entrance, in apartment Z, will be found the collections of textiles and costumes. This room has been recently roofed in for this purpose. Especially interesting is the copy of the celebrated Bayeux tapestry. A handbook relating to this remarkable work may be purchased at the catalogue stand at the south entrance.



WROUGHT IRON GRILLE

By L. BERGEOTTE, PARIS, FRANCE. FROM THE PARIS EXPOSITION OF 1900
JOSEPH E. TEMPLE TRUST
(In the North Corridor)



Ground Plan of Memorial Hall

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| A. SOUTH VESTIBULE. Vehicles, Models, etc. | K. Coins and Armor. |
| B. ROTUNDA. Porcelain, Models, etc. | L. NORTH VESTIBULE. Exhibition of Work of Students of the School of Industrial Art Connected with the Museum. |
| C. WEST GALLERY. Wilstach Collection of Paintings. | M. The Mrs. W. D. Frishmuth Collection of Colonial Relics. |
| D. EAST GALLERY. Ceramics, Metal Work, Carvings, Lacquers, Furniture. | N. LIBRARY. |
| E. WEST CORRIDOR. Wilstach Collection of Paintings. | O, P, Q. OFFICES. |
| F. EAST CORRIDOR. Bloomfield Moore Collection. | R. WOMEN'S TOILET ROOM. |
| G. SOUTHWEST PAVILION. Greek, Roman and Egyptian Antiquities. | S. MEN'S TOILET ROOM. |
| H. SOUTHEAST PAVILION. Hector Tyndale Memorial Collection. Oriental Pottery and Porcelain. | T, U, V, W. American Pottery. |
| I. NORTHEAST PAVILION. Bloomfield Moore Collection. | X. Pompeian Views and Baird Centennial Model. |
| J. NORTHWEST PAVILION. Musical Instruments. Lamborn Collection of Mexican Paintings. | Y. NORTH CORRIDOR. Iron Work, Photographs and Prints. |
| | Z. Textiles and Costumes. |